CANADIAN
MOVING PICTURE
DIGEST

Vol. 20, No. 43 TORONTO 2, CANADA February 23rd, 1929

"....and please keep all those M-G-M folk in the best of health

....so that they may turn out more pictures that bring happiness like Ramon Novarro in 'The Flying Fleet,' John Gilbert and Greta Garbo in 'A Woman of Affairs,' William Haines in 'Alias Jimmy Valentine,' 'The Bellamy Trial' and all those glorious successes which have brought us abundant profits this season. Amen."

(It is a pleasure to report, as we go to press, that "THE BROADWAY MELODY", playing twice daily, at $2, has broken every existing record, with tremendous advance sale, at the Astor Theatre, N. Y. and at Grauman's Chinese Theatre, Los Angeles. There has never been anything like it in all picture history.)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

"There is no substitute for laughter." Hal Roach

THE AMAZING SUCCESS OF M-G-M SHORT SUBJECTS!

REMARKABLE TRIBUTES!

Just played Laurel-Hardy comedy and wish to state M-G-M deserves great praise in making comedies of this calibre. We had a big feature on bill and truthfully cannot say which was biggest draw.
—*R. F. Scherer, Linton Theatre, Linton, Ind.*

M-G-M Hal Roach comedies booked into B. & K. Loop houses have doubled in number in five months.
—*From Chicago Theatre Analysis*

Laurel-Hardy prove best comics since Lloyd. Tom Moule of Kunsky's picked Laurel-Hardy in "We Faw Down" and the audiences howled. I hope the Kunskys will bring the comics back soon again. Next time you see their names on a programme travel straight for that theatre.
—*Detroit Times*

Metro's short product is certainly helping to build up our business.
—*Wolfe & Williams, Screenland Theatre, Nevada, Ohio*

Laurel-Hardy comedies are stealing the shows quite frequently.
—*Los Angeles Record*

Please date a short with every feature. Put the comedies in to suit your own bookings as it doesn't make any difference to us. We think M-G-M comedies are the best we have ever seen or played. They have more to them than most companies features.
—*J. V. Frank, Harvard Theatre, Harvard, Neb.*

Metro has the best we have played yet. Keep it up.
—*Ray Murphy, Hebron, Ohio*

Great Events are the most beautiful subjects I have ever seen on the screen. Each one has been a worthy addition to our program.
—*Harry M. Palmer, Anderson Theatrical Enterprises, Louisville, Ky.*

It's great to listen to an audience laughing at one of these comedies. Thank God and Hal Roach.
—*Diehl Mers, Mgr. Orpheum, Ottawa, Ill.*

The Oddities are the finest novelty reel produced.
—*W. A. Landau, Heights Theatre, N. Y.*

Patrons say 'whenever you have an Oddity I'll come to the show.'
—*Dwight L. Hill, Pacific National Theatres, Inc. San Diego, Cal.*

I have been watching the M-G-M News Reel since its inception and pronounce it Class A. Up to the minute in their 'scoops.'
—*Ray Lewis, Canadian M. P. Digest*

METRO MOVIETONE ACTS

Twenty-six new Metro-Movietone Acts are being released during the first three months of 1929. The success of the first twenty-six has made Metro Movietone Acts greatest in their field. M-G-M is in a strategetic position to present the better known variety stars in productions of quality and showmanship handling. Theatres now equipped with Sound are aware of M-G-M's supremacy in Movietone Acts. Those houses planning to equip for Sound should guarantee the safety of their investments with Metro-Movietone Acts.

The way many theatres are building additional business is by putting more laughs into the show in conjunction with their dramatic features. The widespread adoption of this policy has resulted in a demand for for Quality and Name Value in short subjects which only Metro-Goldwyn-Mayer is able to supply. The emphasis which M-G-M has placed on Feature Quality in its Shorts has won over thousands of exhibitors who realize the box-office stimulus of good Short Product.

HAL ROACH-VICTOR TIE-UP!

Now They Will HEAR as well as SEE the great Hal Roach Stars!

Hear for yourself how the tremendous added entertainment value of Sound and Effects now makes "Our Gang" Laurel-Hardy and Charlie Chase comedies more enjoyable than ever. And with new big Sound Stages already completed at the Hal Roach Studios following the tie-up with the Victor Company exhibitors are assured the best Sound and Talking comedies available in the Short Subject field.

HAL ROACH'S "OUR GANG"

"Long may they flourish," says Film Daily. "Our Gang" on your program adds 100 per cent to your drawing power. In "The Ol' Gray Hoss," "Wiggle Your Ears," "Noisy Noises," "The Holy Terror" and "Fast Freight" you get "Our Gang" with Sound!

LAUREL-HARDY

Absolutely sensational. The public has learned that Laurel-Hardy comedies are consistently uproarious. "Two Tars," "Habeas Corpus," "We Faw Down," "Liberty," "Wrong Again" are just a few of many joy treats. Laurel-Hardy comedies now with Sound!

CHARLIE CHASE

Charlie Chase in "Off to Buffalo," will rock your house with laughs. "Ruby Lips," "Loud Soup," "Thin Twins" and "Movie Night" are great. Chase the blues with Charlie! Plus Sound!

ROACH'S ALL-STARS

Something new in laughs.

M-G-M GREAT EVENTS "Worthy of featuring on the finest programs," says Weekly Film Review. Not alone beautiful because of Technicolor but thrilling drama! "Manchu Love" is the latest.

M-G-M UFA ODDITIES The only short subjects of their kind to merit critical attention of press. Reviewers and public agree these world-wide UFA gems are the most intensely interesting novelties on the market.

M-G-M NEWS The one newsreel that consistently gets the *News!* Backed by the Hearst globe-girdling news resources. It has built up an ever-growing patronage!

METRO-GOLDWYN-MAYER

The Best in Every Phase of Pictures!

Member of Motion Picture Producers and Distributors of America, Inc.

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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"The Digest Was Right"

ON PAGE TEN you will find a letter written to The Digest by Bruce Bairnsfather telling his version of why "The Sergeant Didn't Carry On." This letter accompanied a telegram which complained of "outrageous and slanderous libel," referring to the Sparling article; and yet in this very telegraphic communication Bairnsfather admits "mismanagement" and "crooked business" in the producing of "Carry On Sergeant."

On page eleven there is another letter to The Digest, from a former employee of the company, which reveals some inside information on The Digest's query, "Where Did a Half of a Million Go?"

The Digest was right in its expression of indignation. The Digest was right according to Bairnsfather's own statement, when The Digest stated that it could see a consumption of $250,000, but not one half of a million.

The Digest was right when it stated that there was "graft," for The Digest's interpretation of "graft" implies converting of funds for uses not expressed in the financing, or obtaining of such funds.

The Digest's conception of "graft" indicates salaries obtained by persons who have not earned these salaries. Exorbitant salaries and other monies paid for which there is no legitimate reason.

Take a look over the list of monies which are alleged to have been paid. Bairnsfather is complaining that the company owes him about six thousand dollars, but the letter to The Digest alleges that Bairnsfather drew $500.00 weekly on a year's contract, $90.00 monthly for a car, $50.00 weekly for a chauffeur, and $50.00 weekly for a secretary. One might conclude from these items that the company tried to give Bairnsfather his "money's worth."

Another item speaks of a weekly wage of $100.00 to Cranfield & Clarke at New York for services covering a period of nearly a year; and alleges no services for this money.

Another notation speaks of a "continuity writer" from London, who was paid her transportation to Canada, and one hundred weekly for three months, but who was discharged at the end of that period. This writer happens to be the daughter of the late Mr. Cranfield.

Mr. E. P. Johnston in addition to his salary, as President, of $1,000 a month, received a furnished house, light, heat, and all expenses.

Col. Clarke received a salary of $1,000 monthly for his services, plus stock.

The comedian, Jimmie Savo, received $1,100 weekly for nearly eight months; and most of his scenes were left in the "cutting room."

The attempt to use the finances of "Carry On Sergeant" as admitted by Bairnsfather, and alleged in the letter from "one who knows," to produce a series of comedies, which cost the company $15,000 is another instance which The Digest would interpret as "graft."

Politics, espionage, everything but Moving Picture Knowledge was apparently in operation at Trenton; and incidentally it is interesting to note that the government gave the company the Trenton studio free of charge for the first three months; and only charged a very nominal sum for the rental of the studio during the following months.

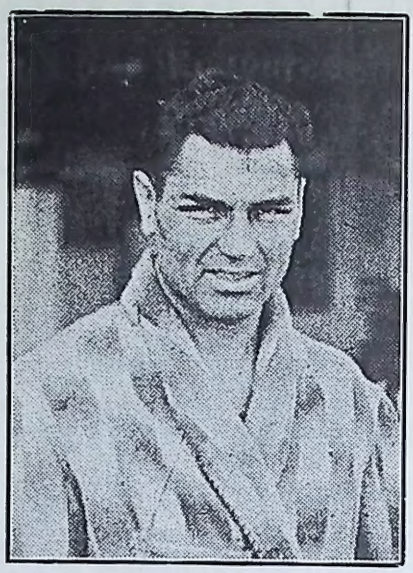
A review of Bairnsfather's letter reveals that he was busy "watching people" and the other communication reveals that Trenton was a veritable nest of political manoeuvres.

How could a good picture be produced under such circumstances?

"Carry On Sergeant" has given Canadian Film Production a blow in the solar plexus from which it may recover when Time has an opportunity to "heal the wound." The Digest was Right — Regretfully Right!

Ray Lewis

Pow! Biff! Bang! Sock!



JACK DEMPSEY
Promoter of the Big Fight

JUST A FEW MORE DAYS

—

HURRY FOR DATES

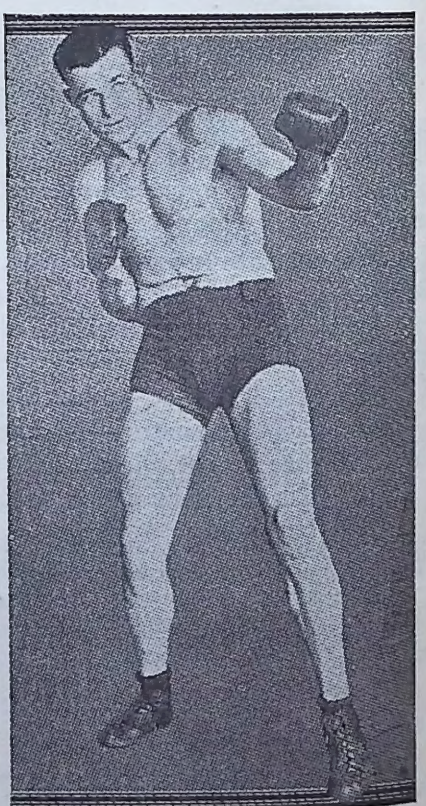
SHARKEY vs. STRIBLING

YOUNG STRIBLING

World's Heavyweight Championship

Flamingo Park Arena,
Miami Beach,
Florida

Feb. 27th, 1929



JACK SHARKEY
Seeking the World's Heavyweight Championship Crown

Canadian Educational Films Limited

Toronto - Montreal - St. John - Winnipeg - Calgary - Vancouver

Bruce Bairnsfather Writes Digest

EXPLAINS FAILURE OF "CARRY ON SERGEANT" — POLITICS—PADDED SALARIES — MISDIRECTED FINANCE

To the Editor:

Dear Sir:

I am now in a position to write a detailed explanation which I think is now due to the shareholders and the public of Canada in face of the slanderous and untruthful attack that has been made upon me in an article originally written to the Canadian Moving Picture Digest by one Gordon Sparling.

It is first of all necessary to explain who and what Sparling is and was. I believe he is employed in the Canadian Motion Picture Bureau at Ottawa or anyway was so. He was employed in the Ontario Motion Picture Bureau at one time in some small capacity, although the nature of this I have never bothered to investigate. I was asked to, if possible, give him a job in Canadian International Films, and went out of my way to find out where whatever ability he possessed could be used at all. He was subsequently employed in a very minor capacity at something like $30.00 a week.

During the long path that I had to follow through the subsequent masses of trouble, due to inefficiency and bad management, I ceaselessly kept a watch as I had to do on several people as to their demeanor and deportment and always had Mr. Sparling under my surveillance, for I long suspected that he had leanings toward the supporting of a faction which was subsequently ejected from control. His recent article leads me to suppose that I was right. He at no time was an associate director, but was placed on the manufacture of a model to be used in the picture, over which he took a great length of time and which cost a sum of money far in excess of what it should have, and which should not have been passed by the management. The control of the finances was at no time in my hands. I was simply the paid servant, at a salary, of the company, to make the best possible picture that I could with the materials and staff at hand. The only connection that I had with Sparling is that I recommended him for employment at a small salary, and felt that he could be used in some way.

I will now come to the statements that he has made. First of all, let me say that the picture cost what I always said it would cost, which is about half of what is continuously published as the figure. I have a fully authenticated and signed balance sheet to prove this matter, but an attempt is invariably made by the present committee to lump all expenditure together and announce that the total spent on "Carry On Sergeant" was about half a million dollars. This is completely inaccurate and I will explain why.

Over and above the legitimate cost of the picture, which is recorded in the balance sheet, a certain amount had to be spent on augmenting the plant at Trenton in various ways. Otherwise a big picture could not have been made at all, carrying the requisite professional finish. Over and above this sum occurred a series of unnecessary salaries drawn down by the then management, and various sums wasted, bringing the total up to something like twice what the picture need have cost, none of this expenditure having anything to do with me or being under my control. As long ago as last May I proceeded to take all steps to warn prominent shareholders of the situation. For at that minute I had discovered that a scheme was on foot to float a bond issue and also to make a series of twelve comedies which would approximately have cost $60,000 By my ceaseless endeavours to explain this to the shareholders, action was taken mainly coming from Montreal where I also went to explain the situation, and after much time and expense spent by myself and after considerable argument, meetings and delays, the management which then existed, consisting in the main of Major E. P. Johnston as President of the Company, and Col. W. F. Clarke, as Vice-President and General Manager, were removed from their posts. The idea of a bond issue was stopped and the comedies had to end at only three being made, at a cost which was not far from $20,000 of money which the shareholders believed they had subscribed for "Carry On Sergeant." If these moves had not been taken, the twelve would have been made, landing the company with $60,000 of cost. I was privately and publicly thanked on various occasions for my thoughts and actions in this matter.

I was also told by important men in the concern that I had endured a dreadful time and that the situation was disgraceful. And let me say once again, that I am dating the beginning of all this back to last May. Since May I have endured in silence the various endeavors of various people to evade their responsibility and to try and shovel all the mistakes that were made onto my back. A committee was formed long ago as a result of my disclosure. An agreement was reached in Col. McFarlane's office in Toronto long ago, whereby certain alterations in management were agreed upon before I felt safe to resume the work. And the committee in no way sprang into being recently to try and straighten things out. They sprang into being a long time ago at the time when I was enduring a state of affairs which made it almost impossible to make any picture at all. I quite agree in the words that are quoted that there was needless extravagances, but the extravagance was no affair of mine, other than to try and keep them down, which I failed to do, for the limits of my control were simply to try and make the picture according, as near as possible, to the budgeted price which I originally announced would be its cost. I am perfectly willing to "rake up the past" for I luckily took precautions, as I waded through that horrible year, to get signed letters and affidavits from a variety of the competent and loyal members of the staff.

I will now come to the question of the associate director and clean up the totally erroneous statements of the man, Sparling. It was I, myself, who, before the whole thing started, suggested an associate director. I interviewed him in New York, described how I particularly needed one, and engaged him on behalf of the company. It was only when I discovered that this American associate director was, in my opinion, unable to cope with the peculiar accuracy required by a British story and in consequence British reactions, that I felt that it was dangerous to proceed on that line any further. At the same time, I realized that to get another man would cost a great deal of money, and therefore, for the sake of economy and because I saw that I was able, faster and more truthfully, to get the accuracy of action and story and psychology, that without one cent of additional salary, I went into the directional side of making the picture, a direction on which I have been complimented, and the film result having also been highly complimented by representative Canadians. The associate director's contract only called for a certain short notice prior to termination, and also called for the fact that he had to be satisfactory to myself. For some reason which I cannot explain, Colonel Clarke paid off this associate director with a large sum of money, which I have always felt was unnecessary, under the circumstances. Anybody in the profession who examines the picture will say that the photography and action are excellent.

(Continued on Page 10)

"Pictures That Are Different"

"JAYDEE" WILLIAMS ADDRESSES NATIONAL BOARD OF REVIEW STATES, "HOLLYWOOD DOING 90 PER CENT OF THE TALKING OF THE WORLD"

"It has been said that the Motion Picture is the one universal voice of humanity.

If this is true — and I believe nothing truer was ever said — then Hollywood has been doing 90% of the motion picture talking and the rest of the world 90% of the listening. Now the fact is that the rest of the world is getting tired of listening to this Hollywood screen monologue.

Other nations have come to realize that films are much more than merchandise. Their governments are awakening to the realization that motion pictures are the magic containers of human thought — that they are just as necessary to national progress as newspapers and books.

Europe's potential leaders, its business men and bankers, realize the importance of motion pictures to their future welfare — they are determined to have their own screen press.

Great Britain, for instance, now realizes that the young people of her far-flung colonies should see motion pictures of British life. The Empire upon which the sun never sets, whose glorious past, virile present, and potential future is so great — this Empire is too wise to longer stand idly by while shadowy invaders of the screen steal away the attention and affections of its own youth. Good American pictures will always have a place on British screens. No one, least of all myself, would deny them what their merit deserves. But there must be good British pictures also, and they should be seen by Americans — and they will be!

And so they have earnestly set about making pictures based on their own life and literature.

You may be surprised to know that about seven hundred and ninety-five (795) pictures will be made during the current year.

In the past two years the capital invested in foreign production has increased tremendously. It is stated on good authority that seven times as much money went into production in 1928 as in 1927. And they are making better pictures every year.

Now the plan of our company, World Wide Pictures, is to select and import from pictures produced abroad those which we believe suitable for this country. We may bring over 30 or 40 the first year — it is doubtful if we will ever handle over 50 or 60 annually. We hope to provide a sort of clearing house for the best pictures from all parts of the world.

Our slogan is:

"Photoplays made where the story's laid."

We are urging European producers to make their pictures out of doors, exactly on the scene called for in the scenario.

For instance — in our first list we have pictures made in London, Paris, Deauville, Vienna, Berlin, The Isle of Man, Sicily, the Russian Frontier, Egypt, Algiers, and so on.

The scenes and atmosphere are genuine.

The stories are different.

The stars and casts will supply new faces for our screen.

We feel sure that people will enjoy seeing these pictures for the variety and change they will afford.

Europe has much to give to the screen. America has welcomed and benefited by its history, art and literature. Now that they are making good pictures over there I believe America will welcome them too.

The theatres and public of this country need all the good film they can get. Nobody has ever complained about there being too many good pictures.

The picture business in America today is going through the same evolution of centralization as other national industries. Unfortunately for the quality and variety of American films it is easier for the bankers to merge dollars and theatres than it is to merge brains and talents.

At the present time American production may be said to be operating on a ratio of 8 to 20,000 to 110,000,000. Eight major studios produce the pictures for our 20,000 theatres and 110,000,000 people. Think of it: No other medium of expression is so bound in the golden chains of modern business.

In fact, competition for control of the American industry points to even greater centralization of production. When it is realized that the eight major studios are all located in Hollywood — a closely-knit community remote from the rest of the world where the interbreeding of ideas, tastes and prejudices are inevitable — we can more readily understand the complaint — so often heard—against the monotony and sameness of motion pictures.

Mr. Adolph Zukor, head of the Paramount Company, said in a recent interview: "The industry will always need keen competition, not unfair competition, not unethical competition, but keen competition. I like to see strong companies in competition. I don't see where great amalgamations help the industry, where they help the companies, or where they help the public. Competition makes good pictures and good pictures provide attendance."

Now here is where imported pictures come in. They will more and more furnish the needed competition. What we need is — many production centers — many producers working independently of each other. More liberty of thought for the creator. More variety of story and theme.

What would the world's literature be like if all the writers were herded into eight publishing houses and allowed to write nothing but what eight editors thought would pay best.

My associates in our new Company believe that our organization will perform a genuinely helpful work both for the industry and public by organizing a source of supply of pictures which will bring us new faces, different stories, the novelty of distant lands and scenes. Pictures which could not as well be made in America.

And we believe that our Company should prove to be a practical step toward reciprocity in the world's film commerce. The fact that these pictures have a chance in America will lessen the growing agitation against American films abroad.

What we propose is film conversation between nations instead of the present Hollywood monologue. We believe that it will be a good thing all around."

World Wide Pictures Have Quality

"Moulin Rouge," "Pawns of Passion," "Kitty," "Week End Wives," "Honeymooners Abroad" and "The Prince and The Dancer" — as Good as the Average Best— Plus Different

WHILE I was in New York, I saw "Moulin Rouge," produced in Paris, and at Elstree, London, by British International, with "Chekova" as the star, and E. A. Dupont as the director. "Moulin Rouge" is a World Wide picture. The story is that of a mother, who follows the stage as a profession, and is the star of the Moulin Rouge Revue. Her daughter, just fresh from the convent, is betrothed to the son of an aristocratic French gentleman, who objects to an alliance of his family with the daughter of an actress.

The mother persuades him successfully to change his mind; but a new difficulty presnts itself when the mother, named "Parysia," the "darling of Paris," discovers that her intended son-in-law has fallen in love with her. The prospective son-in-law conspires to kill himself by loosening the brakes of his car, but his fiancee uses the car, instead of himself, and the lover in his mad race to overtake her, knowing her danger, crashes into her car. Both are injured, the girl seriously, but a surgical operation saves her life; and a greater love develops through this accident, its realization, and the agony which precipitated it.

The boy marries the girl and all ends happily.

"Chekova" is half-French, half-Russian, I am told. In many of her flashes, she reminds me of Pola Negri, when we first glimpsed that vivacious and seductive star in "Passion." "Chekova," however, is better looking than Pola; and I believe more truly an artist. Not only has "Chekova" a beautiful and intelligent face, but a most fascinating smile, a most beautifully-made body, which includes dainty ankles and symmetrical limbs. "Chekova" does not depend on facial expression alone to carry her message. In some of her scenes she had her back to the camera, or her hands covered her face; and the agony of her emotion registered through these postures and attitudes. In these scenes, Emil Jannings' art presented itself by way of comparison, indeed one might be inclined to call "Chekova" a female Emil Jannings, since the power of her art, the movements of her body in emotional collapse, resemble the attitudes, the mannerisms of Jannings which earned for him this eulogy, "he acts with his whole body."

"Chekova" acts with her whole body. She is a welcome addition to the screen, for she is alive, modest, fiery, human, magnetic, sensuous, and cool to look upon with the coolness of a well-bred animal, which gives you pleasure in beholding the perfection of its animality.

But make no mistake, when I call "Chekova" a beautiful animal, I add to this brains, and an intelligence which radiates through her work.

"Moulin Rouge" is directed by E. A. Dupont. All the magic artistry which Dupont knows how to get out of a camera, in his mass effects, are herein utilized, also his keen insight into dramatic values; and the art of building suspense, his fidelity to detail, ever building, building up to a climax, and in this dramatic architectural design, stirring up the very "inners" of his audiences.

The surgical operation and the auto race, in which the girl and her lover are sparring with Death, are the two big suspense scenes in "Moulin Rouge," but other scenes are just as intense in emotional value, such as the scene when the mother discovers the danger to her daughter, when she hears of the subsequent tragedy, and is obliged to go on with her performance, when she visits her daughter in the hospital, all of these, scenes of intense living, of dramatic moments, tear from your very heart its tears.

And then there is music, song, frivolity, dance, in the "Moulin Rouge" Revues, atmosphere in the selection of the bride's trousseau at Madame's Parisian Establishment.

The picture is synchronized, and has an appealing love song in its cabaret scenes; and a bit of philosophy in that the story reveals the mother as "Parysia," the dancer, drinking her wine soberly, conservatively, while the little convent-bred daughter grows tipsy over her wine-glass, while being shown Paris by her prospective husband.

"Moulin Rouge" is a big picture, it is a good picture. It is as good as some of the good pictures I have seen made in America; and it has this added distinction, "It is different."

I also saw "Kitty," an adaptation of Warwick Deeping's novel of the same name. The direction is by Victor Saville, and the leading feminine role is taken by Estelle Brody, a Canadian girl, born in Montreal.

Deeping's "Sorrel and Son" made motion picture history and received many awards for outstanding merit. The story was so human, so gripping, so faithful to life that it appealed to the emotions of all people.

"Kitty" is just such another story in respect to its sympathetic appeal, its story values.

It reveals the love of a little English girl for an officer in the British Army, son of an English lady of position, who is opposed to her son's alliance with the daughter of a shopkeeper.

"Kitty" determines to hold her husband; and when he returns paralyzed, she manages to kidnap him from the custody of his mother; and convey him to her country home on the River Thames, where she has established "Kitty's Tea and Dancing Rendezvous," in order to "carry on." The scenes of English countryside, the River Thames, with its holiday and merrymaking throngs, are most beautifully photographed, so are the flashes of London. The picture is excellently cast and directed; and I have never witnessed a more dramatic, or a better directed scene than the one in which the young soldier-husband fights to regain the use of his limbs. "Kitty" was made at Elstree. It proves that England can and will make popular pictures.

I also saw "Week End Wives," with scenes taken at Deauville, a breezy, sophisticated comedy that looked more like a Hollywood product than ever, but whose Deauville scenes were really taken at Deauville.

The fashion parade was a feature of this picture; and the merry action speeds along, helped prodigiously by Estelle Brody and Monty Banks.

"Honeymooners Abroad" is another British International with Monty Banks as the star. It is farce comedy, slap-stick humour, such as the English music hall might present. It is typically English and good for a laugh every minute.

"Pawns of Passion," with scenes taken in Russia and Paris, is another intense drama with "Chekova" as the star, and the Russian Army seen in action during the World War.

"The Prince and The Dancer" has a story which one might surmise from its title. The location is Vienna. It is dressed like one of those million dollar productions we hear about in this country, lavishly, extravagantly and beautifully produced. Its cast is excellent throughout.

(Continued on Page 12)

WHILE OTHER CO
"TALKI

TIFFANY-STAHL

GEORGE

JESSEL

IN HIS FIRST

SINGING AND TALKING

FEATURE PRODUCTION

EVERY CRITIC UNANIMOUSL AGREES THAT

"LUCKY BOY"

TIFFANY PRODUCTIONS

GREATEST THEME SONG EVER WRITTEN-GREAT RADIO PUBLICIT

By ABEL BAER AND L. WOLFE GILBERT "MY MOTHER'S EYES" PUBLISHED By LEO FEIST

TIFFANY-STAHL PRODUCTIONS IN

1540 BROADWAY NEW YORK

NIES ARE TALKING
ICTURES DELIVERING THEM

SIME SILVERMAN of "VARIETY" THE GREATEST OF SHOWMEN, SAYS—

LUCKY BOY
(DIALOG AND SONGS)

Tiffany-Stahl production and release. Two serials, in sound and silent. George Jessel starred, with dialog and captions by Mr. Jessel. Adapted from a story by Viola Brothers Shore. Directed by Norman Taurog and Charles Reisner. Sound recording supervised by Rudolph Kopp. Sound portion by Western Electric Wilbur Harris, Jackson and Frank Zucker, cameramen. R. C. A. Photophone sounded and synchronized. Theme song "My Mother's Eyes," written by L. Wolfe Gilbert, Abel Baer, Richard Tucker and Axt. Song, published by Irving Berlin, New York. Preview at Embassy, Sept. 8, 10:00 a.m. Running time, around 100 minutes. Release date not announced. Understood this talker goes direct to regular picture houses.

George Jessel.....George Jessel
Momma Jessel.....Rosa Rosanova
Poppa Jessel.....William K. Strauss
Mrs. Ellis.....Gwen Lee
Mr. Ellis.....Richard Tucker
Agent.....Jayne Whitman
Beck.....Mary Doran

"Lucky Boy" is a very good talking picture with songs, and with George Jessel who sings the songs, five of them. It is backed up by a logical, likable story based on the stage and having a bearing on the life of a boy's love for his mother as the main motif, although a romance is worked in. It also has a theme song, that "My Mother's Eyes," that rings like a popular among the three numbers. Besides these, there is a bullseye in the dialog and comedy, mostly in the captions, both of which "Lucky Boy" holds. Written by Mr. Jessel, mostly ture can go where the house men ready have gone. If the house men care to, though the Jolsons already gone. If the picture itself, they should stands up by itself, they should make an exploitation play to bring the Jolson fans back for comparisons. Advance work along that line might prove helpful for the picture, of course, admitting no person in the world today can sing a song like Al Jolson, and doubt that George Jessel can sing on the stage or screen. He is a finished performer, naturalness of personality and a natural singing voice, whether act- ing or talking, that sends over. This talker, that is, any or talker squares Jessel for the R. C. A. Photophone including shorts.

As for the dialog, singing and sound, it is good to accept this as heard in the projection room (Photophone), then Photophone is to have considerably over- without a blur or others, but hear Jessel talk and know how far ahead he is as a producer. In one number, Sweetheart," Jessel sings to be on the rear end ration car on a transtrain. It's the actual Jessel were heard in "one," near the

By one of the principals the lightest voiced is Jessel, who appears as Photophone in New Photophone may be imperfections were sometimes tones were holding it down to

There is a quartet (people) drawing room scene with the four bridge players all talking. It is clear. A situation in the picture, though Jessel has picked some of his best gags and cross fire for other laughs, besides his captions.

Ample direction all of the way with the continuity making no slips. Dialog particularly well staged.

It's the story of a Bronx boy of Jewish parents, his father a jeweler and he the store's clerk. But he wants to be an actor. Rejected by agents and managers, the boy accepts his mother's pawn to rent a dark theatre in his neighborhood for one night to display his talent. Neighbors flock to see Georgie, but he falls down on all of the rent ($500) for the one night, and the house is darkened with the crowd turned away.

Determined to make good, the boy works his way to San Francisco, goes on at an amateur night (finely handled in a clever way), and through that lands in a class Frisco nite club as its solo dance starts.

Back home, the old folks are listening in one evening and by good fortune get San Francisco. They hear their Georgie announced and singing. In the club he sang "Bouquet of Memories" and the theme song, "Mother's Eyes," having earlier in the picture started the singing with "My Blackbirds Are Bluebirds Now."

A message from home says his mother is ill. He returns, and the star closes with Jessel the new management of "Lucky Boy" under the manager for Flo Ziegfeld, she first had tried to break in in the east.

The mother stuff here is stronger than the romantic matter. There is a very bright sequence of the bridge party in a society home.

Entertainment in this picture, fairly evenly balanced, for Jessel admittedly a showman besides a splendid actor and one of great promise. Any number of the girls will go for Jessel in pictures—he looks that good. Enough strength in the story and the mother and romance section for the silent yarn, the songs greatly strengthen up the dialog print, as Jolson's songs added to his talkers.

"Lucky Boy" as first outlined had Jessel as a singing waiter. With Jolson's "singing Fool" and Jolson in that character, Jessel quite ethically declined to appear as a singing waiter. Probably the opening of this picture was changed to correspond with his wishes. In that way the opening section may have been made a bit long. It takes over three reels to get the boy out of the Bronx bound for the coast. Picture now running in 9,500 feet.

Some of the bigger producers might have chanced this "Lucky Boy" as a Broadway $2 special first. It doesn't get that rating. T-S sensibly intends to send it direct to the picture houses.

"Lucky Boy" should get Tiffany-Stahl plenty of money. It's the T-S highlight to date, and this a young producing firm. An extreme credit to T-S to turn out such a thorough-ly all around well made talking picture as this so early—and when other and more strongly entrenched picture producers are still struggling with the talking problems.

Sime.

EXHIBITORS HERALD-WORLD

Georgie Jessel

TIFFANY-STAHL gave a highly spectacular private showing of Georgie Jessel in "Lucky Boy" at the Embassy theatre. At 11 o'clock on a Friday morning the house was packed.

Jessel soon proved himself to be a real acquisition to sound pictures. His voice registered admirably and his manner of presenting his familiar songs was made for the new order of pictures. He was given a highly enthusiastic reception.

"Lucky Boy" will be a box office hit. It has all the elements that go together for an old-fashioned success.

Jessel got into talking pictures late, but he's apparently making up for lost time.

—PETER VISCHER.

DAILY REVIEW,

A New Sensation

George Jessel in the first showing of "Lucky Boy," the big Tiffany-Stahl sound special at the Embassy Theatre yesterday, revealed himself as a box office attraction of tremendous emotional power. In five songs which his role called for in the course of the picture, he carried the house off its feet and brought cheers and applause because of the effective manner in which his appeal went over on the screen to the audience.

We venture the opinion that Jessel is exactly what the picture says, a lucky boy, and that Tiffany-Stahl is another lucky boy to have found this big attraction which undoubtedly will sweep the sound houses.

Quinby James

DAILY REVIEW

Speaking of Pictures

By Quinby James

GEORGE JESSEL never should be silent in pictures. He has one of the best recording voices in the world, a voice with a clarity and resonance that carries with a greater effectiveness to us than in his stage appearance. In "Lucky Boy" his work is remarkable and if more vehicles can be found we would not be at all astonished if he were to outdistance Jolson. Jessel has overcome the smart aleckisms of youth without losing the youth and he has the emotional soul of a singing artist.

THE Film DAILY

"Lucky Boy"

THREE times George Jessel digs right into your heart in "Lucky Boy." The Jessel personality, undeniably there, does it with the aid of "My Mother's Eyes," a theme song that earns its title and carries an emotional kick of mule-sized proportions.

Likewise does he wisecrack, put over flashes of imitations, warble other tunes and, to sum total it all, provides you with an hour and a half of real entertainment. It's a Jessel funfest. He holds center stage, down stage and all other headline spots at one time. All of which is a job for an experienced trouper. But Jessel is that and does his stuff well.

Looks Like Money

By this time you have probably suspected we think "Lucky Boy" looks like ready money. It is. No question about what it will do in wired houses. We should have preferred to see the picture shorter and the story more expertly knit together, but when it's all over, you find you have been so well entertained that the discrepancies don't make very much difference.

"The Toy Shop"

This is an engaging one reeler, made in Technicolor and distributed like "Lucky Boy" via Tiffany-Stahl. A simple story made delightful by deft handling. Primarily it concerns a waif picked up out of the snow by a toy maker. The child falls asleep and dreams the toys come to life. Charming and particularly suitable for the Christmas season, but sufficiently above the average to rate playdates any time.

Motion Picture News

Lucky Boy
A Real Tear Jerking Melodrama
(Reviewed by Freddie Schader)

TIFFANY-STAHL have turned out a box office bet in "Lucky Boy" which has Georgie Jessel as the star. Now don't fly off the handle and say that Georgie Jessel didn't mean a thing to you when he was in Warner Bros. pictures. This one is different, and, Georgie, who was to have made "The Jazz Singer," for he played it originally on the stage, has finally obtained a chance to redeem himself. He certainly does shine to advantage in this picture and while it hasn't got all the wallop of "The Singing Fool," it has a lot on the ball and is certain to get money in any house. There are six talking sequences in the picture and the star puts over five songs. The songs are "My Mother's Eyes," the theme of the picture. "Old Man Sunshine," "My Blackbirds Are Bluebirds Now," "My Real Sweeheart" and "Bouquet of Memories." If your house is wired you can't afford to overlook this one.

In the cast there aren't any names that will mean very much to your audience outside of Jessel, but the company surrounding him is adequate. Gwen Lee and Margaret Quimby in the principal women roles look pretty enough, although neither will make a spot for herself as far as talking pictures are concerned. Rosa Rosanova and William K. Strauss playing Georgie's mother and father respectively, manage to score nicely.

The tale takes Georgie from the Atlantic to the Pacific. His dad wants him to be a jeweler but the boy has his heart set on the stage. He tries to make good in the Bronx but proves a flop, so he hikes for San Francisco where he makes good on an amateur night and next is seen as a cafe entertainer. Here he meets the girl of the story. She's from New York on a visit. Back in the Bronx Georgie's folks listening in on the radio hear their boy way out on the coast doing his broadcasting and they wire him that his mother is ill. He hops a train, which is also carrying the girl friend back home. Once back in town the social barriers between the cafe singer and the society girl are broken down and Georgie becomes a Broadway star.

THE Film DAILY

George Jessel in
"Lucky Boy"

Tiffany-Stahl *Length:* 8900 *ft.*

A DO-RE-MI PICTURE. IT'S ALL JESSEL—SONGS, TITLES, DIALOGUE — AND THAT MEANS ENTERTAINMENT APLENTY. WIRED HOUSES HAVE A PROFIT MAKER HERE.

Cast....The Jessel personality dominates this. He's an entertainer beyond doubt. Margaret Quimby adds the feminine loveliness. Others, all good, include Rosa Rosanova, William K. Strauss, Gwen Lee, Richard Tucker, Gayne Whitman and Mary Doran.

Story and Production....Comedy drama of a jeweler's son with stage ambitions who hits the road, finds it rocky, but comes through, as you expect, at the end. The story is nothing to get excited about. Neither is it always well held together, but after it's all over you've been entertained with jazz songs, clever quips and some clutchings at your heart. We ask you what else is the function of motion pictures. Jessel sings wisecracks and does all of the stuff which gave him his reputation in musical comedy and in the main, does it very well. "My Mother's Eyes," the theme song is a pip. Everybody will be singing it soon. We predict it as a runner-up for "Sonny Boy." RCA system used.

Direction, Norman Taurog, Charles C. Wilson, very good; Author, suggested by story by Viola Brothers Shore; Sound Editor, Richard Shields; Dialogue and Titles, George Jessel; Sound Sequences by Rudolph Flothow; Photography, Harry Jackson, Frank Zucker, very good.

TOLD YOU GEORGE JESSEL IN "LUCKY BOY" IS A NATURAL

FFANY-STAHL PRODUCTIONS INC.

BROADWAY NEW YORK CITY

Ray Presents

I SAID to Mr. Nicholas Schenck, "Well, what does the future of Dialogue pictures look like?" And Mr. Nicholas Schenck replied, "'Broadway Melody' is the answer."

"When you take into consideration the stride which Dialogue, or Sound Pictures have made during the short period in which they have been introduced, you can imagine what the Screen will present in the nature of this entertainment when given a little more time to explore, develop and experiment."

"BROADWAY MELODY" is a satisfaction from every angle. It is the greatest argument anyone could offer in favour of Dialogue pictures. It contains, as has been said by many leading critics, all the angles of entertainment. It is a victory for Metro-Goldwyn-Mayer, but it is the kind of victory which will encourage our organization to carry on in its effort to give its patrons the very best which the screen can offer."

I had an interview with Mr. Joseph Schenck. Mr. Joseph and Ray Lewis were perhaps the two lonesome opponents (if one might use the word opponent in connection with a negative attitude toward Dialogue pictures) of the new experiment.

MR. JOSEPH SCHENCK expressed himself as in favour of the Power of the Silent Screen story. His arguments were good. As Mr. Schenck explains, "The imperfections of the Dialogue picture were so plentiful, and so apparent, that I feared the public's reaction; and that the Motion Picture's position would be jeopardized from a standpoint of popularity.

"When the public laughs in places where it should cry, this does not look so good from either the producer's or theatreowner's standpoint; and believe me, Mr. and Mrs. Public and their children laughed long and loud at the first efforts of Dialogue. However, isn't there a quotation which reads, "Those who came to scoff remained to pray?" That is the public's reaction to-day, although I will not accuse the public of coming to laugh.

THE public's attendance in response to Dialogue pictures was inspired by curiosity, novelty; and even when it was told that pictures "lisped," "squawked," "barked" and emitted all kinds of queer sounds, even then the public did not come to hear the imperfections, but was lured by the miracle of a talking picture, drama or comedy.

The music, the songs, were a great accessory in first winning public favour; and now that "Broadway Melody," made by M-G-M, has shown us how big a talking, singing, dancing picture can be, how big a show can be

(Continued on Page 12)

Bruce Bairnsfather Protests

(Continued from Page 5)

I will now turn to the comedian around which a group of inaccurate statements have been circulated by Sparling. The star comedian is a man who has drawn and can draw $1,500 a week and has had screen experience before he came to Canada. Even if he had been paid $1,500 a week, that salary is not a large one in motion picture fields. He has been pronounced a success in the picture. He came for the sum of $1,100 a week and the pruning of certain parts of his part in the picture is only in the normal state of motion picture production where it can be found by verification that there is scarcely a single part anywhere played by anybody that does not have to be tuned up in the cutting. It is only ignorance that has caused Sparling to have made the injurious and misleading remarks that he has done.

To turn to another outrageous lie, a certain set was built about a mile and a half out of Trenton at what we used to call "the cemetery location." This took a lot of trouble, for it is important in the picture, but I am glad to say that the price of extras was cheaper than they could have been elsewhere and that although I was very much handicapped by insufficient plant, yet, by the use of flares, managed to make a very dramatic spectacle in a short space of time, which is one of the keynotes of the picture and is in that picture, and without that effect the whole point would be lost. Sparling has stated that it is not in the picture.

Going on further, I come to an explanation of affairs as they were at Kingston, which was the only time the company went on location away from the town of Trenton. Whilst at Kingston I had to go through the most difficult feat of altering the original story when requested to do so by Major Johnston. I knew that the picture was then inside its budget, but subsequently found out that this was when the comedies had been planned, and that they wanted the money for that purpose. Having been misled like this, I did all that was possible to alter things in such a way that an effective story could be completely made out at Kingston and finished there. I took a variety of shots in the locomotive works at Kingston and my head cameraman did miracles with making a silk purse out of a sow's ear in the way of lighting. The dust and gloom of a locomotive works necessitated a whole bank of sun arcs, such as would have been used by any big company trying to make a picture of this calibre. We had to drag along with four and in consequence it was necessary to do the best one could and to cut out any parts where the lighting was not up to the calibre it should be, and which would find out Canadian film manufacture as being underpowered. My original story as passed before I ever began, contained ship scenes which I took the trouble at my own expense to go to Quebec about. I went personally all over the C.P.R. Liner "The Empress of Scotland" and got permission at no cost to take certain scenes in the boiler room and various scenes on the decks and elsewhere as demanded by the original story. My work at Kingston represented using the local works in place of the liner, distorting the story and trying to make an effect of Washington, D. C., in the local La Salle Hotel.

Sparling alludes to my chief assistant director getting disgusted and leaving. The real story happens to be that, due to impertinence he was dismissed from the company by the then president, Major Johnston, and he happened also to be a man whom I had watched for a long time in order to find out which side his affiliations were taking, and in defense of the president I agreed to his dismissal. I did all this in the loyal service of an ideal and the company. I did not say more than was necessary, either to the press or anybody else about my injuries, also in the loyal service of the ideal. For all these months I tried in every conceivable way to make the best possible product out of the means at our disposal and this was done.

The picture has been pronounced excellent and I have printed proofs of this. I can quite understand that my loyal endeavor throughout those long and weary months bred a spirit of envy, hatred and malice amongst those who were not serving the shareholders as they should have done. The picture, when shown in Toronto for the first time, played to something like $15,000 in the two weeks at a theatre which had been dark for ages, and which is a pretty dingy old one in the best of times. Since then, it has met with a condition which it would be difficult to realize should exist in Canada. A good picture is the victim of a curious monopoly of the pictures which exist in Canada, the lack of experienced handling on the part of those who are in the company and also open to the attacks of those who had to be cleared aside during the path of its manufacture. The picture was passed by the Censor Bureau in Ontario, had excellent notices in Montreal, I was complimented on it by persons in very high places, and yet it has become the victim of a condition existing in Canada which is almost unbelievable.

The attacks that have been made upon me and the endeavor of not only certain members of the staff, management and the present committee to escape themselves from the castigation of having made mistakes and the castigation of lack of experience, have all been visited on the head of myself and the picture.

I have also to state that a distinct endeavor has been made to evade what is financially due to me by the company. When my contract ceased, there was between six and seven thousand dollars due to me on account of salary and expenses. An agreement was made subsequently with me to continue at the same salary after my contract expired and I was repeatedly assured by Mr. Smith, the president, and by the committee, that I would not only be paid, but be rewarded for my services over and above my just dues. This word has been broken. I have not received any salary due to me under the new agreement. I have lost months of valuable time whilst getting no salary and have had a great deal of damage done to my career and reputation.

Since 1914, during the course of my career, I have never had such an outrageous state of affairs to deal with. I did not think that after my successful career that I had to come to Canada in order to suffer as I have done.

(Sgd.) **Bruce Bairnsfather**

"From One Who Knows"

SENSATIONAL REVELATION OF WHERE HALF A MILLION DOLLARS WENT IN PRODUCING "CARRY ON SERGEANT"

The following communication came in the form of a letter to the Editor of The Digest. It is signed by "One Who Knows." It is a startling and sensational revelation of intrigue, espionage, extravagance and waste of funds obtained to further Canadian Picture Production.

—EDITOR.

"This company was started by Colonel Clarke, of Cranfield and Clarke, New York, a company which is now bankrupt. On arrival in Toronto, Col. Clarke got in touch with several members of the Provincial House, to whom he explained his idea of a motion picture company in Canada. Several Provincial Government members arranged a luncheon at a downtown club where several prominent business men listened to Clarke's idea of forming a Canadian company to be known as British Empire Films Ltd. He received many promises of support, and eventually a company was formed with Major E. J. Johnston, as President, Col. Clarke, as Vice-President and General Manager, and B. K. Johnston as Secretary. As Colonel Clarke had an option on Bairnsfather's services, he was then appointed as Supervising Director, and despite his statement to the contrary was given a contract which allowed him far more authority than is usually given to a motion picture director.

Bairnsfather was allowed to engage his own artists and did so by giving contracts for the duration of the picture to Jimmie Savo at $1,100 per week, Hugh Buckler at $400 per week, and Niles Welch at $400 per week, also to Don Bartlett as Associate Director, a contract was given which was afterwards cancelled by the company, paying him a sum of $2,100, owing to the fact that he was unable to work in harmony with Bairnsfather.

The public who saw the picture can judge for themselves whether full advantage was made of Savo's services to the value of approximately $30,000.

Bairnsfather himself received $500 per week for a twelve months' contract, also an allowance was given him of $90.00 a month car allowance, plus a private secretary at $50.00 per week, said Secretary having been brought from England, the fare being paid by the company and after having served with Bairnsfather for some months, resigned his position as secretary, and remained in the company's employ as a clerk. His resignation was also due to a lack of harmony between Bairnsfather and himself.

Towards the latter half of the picture he was also allowed a chauffeur for his car at a salary of $50.00 per week.

A continuity girl was brought from England, fare being paid by the company, and after only three months' service was discharged for reason of lack of harmony.

LIST OF EXTRAORDINARY SALARIES PAID DURING THE PRODUCTION OF "CARRY ON SERGEANT"

The President's Salary Not Shown As He Was Not President During the Period of This Compilation.

E. P. Johnston—President	$1,000 per month
W. F. Clarke—Vice-President	1,000 per month
B. Bairnsfather—Director	$ 500 per week
D. Bartlett—Assoc. Director	350 per week
(Terminated by payment of $2,100)	
B. K. Johnston—Secretary	100 per week
Miss Stahl—Continuity Girl	75 per week
R. H. Young—Private Sec'y	50 per week
B. Bairnsfather	
Jimmie Savo—Comedian	1,100 per week
Hugh Buckler—Sergeant	400 per week
Niles Welch—Captain	400 per week
Bert Cann—Cameraman	300 per week
G. Best—Purchasing Agent	75 per week
Gordon Sparling—Art Department	75 per week
H. Hanley—Supt. Elect.	125 per week
W. Brotherhood—Supt. Laby.	125 per week
B. Rothe—Art Director	250 per week
J. Stricker—Supt. Carpenter	125 per week
C. Levine—2nd Cameraman	125 per week
4 Cameramen—each	66 per week
Various actors and actresses	$175 to 50 per week
C. Elmer—Ass't Director	125 per week
A. Orenbach—Propertyman	125 per week
B. Turey—Wardrobe	125 per week
Ass't Propertyman	60 per week
Grip	60 per week
Carpenter	66 per week
Negative Man	60 per week
Artist—Scene Painter	125 per week
Six or eight Electricians	49.50 per week
(With overtime would average $60 each)	

By the way, the continuity of this picture which should have been in the hands of the executive prior to the picture being shot, was not completed and handed to the director until after the shooting was entirely finished. This was the cause of much expense and delay, as no one except Bairnsfather himself knew what was to be shot next, after a set was completed.

Only two or three weeks before the completion of the shooting, trouble arose between Bairnsfather and Clarence Elmer, Assistant Director, resulting in Elmer's resignation and return to New York.

When Colonel Clarke arrived at Trenton to take up his duties as General Manager, his presence was resented by Bairnsfather, whose contract gave him full control at Trenton.

Bairnsfather's story called for scenes to be taken in England, and on board ship, and only after strenuous objections to these scenes being made, raised by the then President, E. P. Johnston, on the grounds of lack of funds, did Bairnsfather agree to the elimination of these scenes.

Finally, Bairnsfather took up the attitude that he would not work while Col. Clarke was at Trenton, and realizing then the folly of the contract given Bruce Bairnsfather, Clarke returned to the Toronto office and commenced calling on the subscribers for more funds to complete the picture.

B. K. Johnston then was sent to Trenton, and after a few months, Bruce Bairnsfather caused his return back to the Toronto office.

Letters to the shareholders were written by Bairnsfather, causing the shareholders to view with alarm the alleged mismanagement of the company, and at a later directors' meeting a committee was formed of C. O. Stillman, Allan Ross and Carlisle, to consider the further financing of the company.

E. Johnston resigned as President, and was elected Chairman of the Board of Directors.

W. F. Clarke was re-elected Vice-President, but not General Manager.

B. K. Johnston resigned as Secretary.

J. Smith, previously employed as a salesman of stock was elected President.

J. D. McNab, Treasurer.

Berkinshaw (Goodyear Tire Co.), Secretary.

This was the executive which agreed to Bairnsfather cutting his own picture, (an unheard of condition in motion pictures, a director cutting his own picture.) An experienced cutter could have been obtained for $400 to $500 a reel at the most, whereas Bairnsfather at $500

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World Wide Pictures

(Continued from Page 7)

Here we have a group of six pictures which I have seen, each one different to the other, and different to any other pictures which I have seen in their presentation, having that imported flavour which is so attractive; and possessing the attributes of quality which should create a market for World Wide.

We have heard much of the necessity for quality in pictures. "British pictures must be good to gain a market" has now become stereotyped through frequent usage. World Wide Pictures is presenting British pictures which are good, and other imported pictures which have quality comparable with the grade of quality observed in our average best picture. They should be a welcome addition in America; and enter a competitive field which demands quality only for its trade.—RAY LEWIS.

"From One Who Knows"

(Continued from Page 11)

per week, assisted by B. Cann at $250 per week took many weeks to cut the picture, resulting in a badly cut picture (one of its chief faults), at a heavy cutting cost.

The Province of Ontario let their studios to the company at $500 per month, the first three months to be rent free (a nice present from the Province).

G. Best, who had no previous experience in motion picture work, but who owns a small company in Toronto selling lights for theatres, was engaged at a salary of $75 per week to proceed to New York to buy all the electrical lights for the company. He was paid all expenses, also 10 per cent. on the price of all equipment purchased on the ground that he was getting it wholesale. When the equipment arrived at Trenton much of it was found to be unsatisfactory, in the opinion of the electrical superintendent, and production was delayed.

Uniforms and costumes on hire from New York on a rental basis were kept in the wardrobe for weeks after they were finished with.

Black Watch uniforms were kept for months (free loan from the R.H.C., Montreal), and when returned were in such a muddy and dirty condition that the R.H.C. had to have them cleaned and charged the company for it. The company should have shown their appreciation of the kindness shown by this Regiment by having them cleaned before returning them.

Legal advice caused by friction between the management and Bairnsfather (Mr. and Mrs.), cost approximately $500.

As the directors did not take the trouble to have the industry taken under the Workmen's Compensation Act, insurance cost thousands, the rate being high. The insurance was carried by A. E. Wilson Co., A. E. Wilson being a shareholder in the company.

The generators sold to the company by Petrie's were in such a condition that a man from Westinghouse spent months trying to adjust them without success. These generators cost thousands and would not sell for one-half what was paid for them.

Regarding the question of "graft" the shareholders may rest assured that not one cent went as "graft." Mismanagement and extravagance, there undoubtedly was, due to the inexperience of the executive, not one of whom had any previous motion picture production experience.

$15,000 can also be accounted for by the fact that prior to the release of "Carry On Sergeant," and contrary to a clause in Bairnsfather's contract, the then president, E. P. Johnston, and the other executives engaged Douglas Bright to produce twelve comedies at $5,000 each. For this purpose Bright proceeded to New York and engaged "Bozo" Snyder and Mona Kingsley for the leading parts at a salary of $500 each per week, also a first cameraman at $250 per week.

Three comedies were completed (and I presume are now on the shelf) before Bairnsfather forced the directors to call a shareholders' meeting, as he stated that money which had been received from the subscribers for the purpose of completing "Carry On Sergeant," had been used to make comedies, which was an infringement of his contract. Through kindness on the part of "Bozo" Snyder and Mona Kingsley, they handed their contracts over to D. Bright, the director of the comedies, and accepted their last week's salary as "settlement in full."

Taxi hire at Trenton cost over $3,000. In many cases taxis were engaged, and after taking artists to locations were kept waiting all day on the instructions of Bairnsfather. This was strenuously objected to by Major Johnston, but without any relief.

Executive salaries and expenses cost over $24,000. Artists' salaries cost approximately $65,000. Extras cost approximately $9,000. Cameramen cost approximately $20,000. Electricians cost approximately $19,000.

The picture cost approximately $400,000 of which only approximately $60,000 could be honestly stated as not being charged against the production. This includes executives' salaries, which really ought to be charged against production, as these executives were engaged in raising capital for the production of "Carry On Sergeant."

Original subscribers received 2 year 8 per cent notes for their subscriptions.

There was 122,000 feet of film shot, and it is a fact that there is really some wonderful shots in the film which were cut out of the picture.

The solution to the whole problem is quite simple. Have an experienced cutter go through all the film, and make any alterations necessary in the picture. Have an experienced title writer edit the film. How can any picture be a success when one man takes upon himself the following positions, contrary to the wishes of the then executives:

Director, Supervising Director, Story Writer, Title Editor, Cutter.

And this by a man without any previous experience.

Do the shareholders know that the past president, and the vice-president, did not subscribe when Col. Clarke was asking for subscriptions, and giving two year 8 per cent. notes for their money.

Both of these men were supposed to be wealthy men, and the shares they held were voted to them for organizing the company. This over and above the $1,000 per month salary which they received.

Conditions at Trenton were such that Bairnsfather would not use the company's telephones, but had a private line laid to his office. Suspicion was everywhere and everybody treated each other as a spy, for either one side (Johnston and Clarke) or for the other (Bairnsfather).

Employees who were discharged by the President were immediately re-engaged by Bairnsfather. How could a successful picture be produced under such circumstances? Only an investigation committee can decide who was to blame, but as matters stand, the blame may be fairly apportioned 50-50 between the executives and Bairnsfather.

Many employees resented taking orders from a woman not an employee of the company, and it can be honestly stated that had not Mrs. Bairnsfather interfered with the management there would have been more harmony, saving of time, in the production, and naturally a great saving of money.

Canada can make pictures as well as New York and Los Angeles, but business men who invest their capital must realize that if they expect returns for their investment, then they must make certain that only experts in Motion Picure Production are engaged.

There is not any use engaging inexperienced men for this Industry, also the Studio can not be run on a cost accounting basis in the strict sense of the word. Latitude in expenditure must be given the producer at all times. Delay as at Trenton, when highly paid artists are roaming around doing nothing means a heavy loss of money and time.

Experience costs money, and the failure of "Carry On Sergeant" has been experience for the more than 60 shareholders in the company. It can only be a warning to shareholders to take more interest and play a more active part in an Industry with which they are not conversant.

It is a great matter for thanksgiving that no poor or middle class people had investments in the company."

—"FROM ONE WHO KNOWS"

Ray Presents

(Continued from Page 10)

made of such material, it revivifies the entire Industry from a commercial and creative angle.

TALKING pictures will replace the Silent film, but not displace it. The Silent film is still a powerful medium through which to tell a story, rich in dramatic values and pictorial splendour, but Talking pictures have come to stay; and what vistas this new screen expression will open for us is not within my scope to prophesy, but the glimpse I am able to visualize shows the Screen a greater art than it has ever been, a greater enterprise and a still growing Industry."

WE regret to report that a message has come through to Toronto informing us of the passing away of Mrs. Nathanson, Sr., mother of Mr. N. L. Nathanson of Famous Players Canadian Corp., and Mr. Henry Nathanson of Regal Films.

The late Mrs. Nathanson passed away in St. Petersburg, Florida, where she had been wintering. The funeral services were held in Minneapolis, the home of the deceased.

Famous Sells Land To Kresge & Co.

A portion of the site in the downtown section of Ottawa, Ontario, bought by Famous Players Canadian Corporation, Toronto, some years ago for a mammoth theatre has been sold by the theatre corporation to S. S. Kresge & Company, a chain store enterprise in the United States, for $428,000. Announcement regarding the sale was made recently. Famus Players is planning to erect a new house in Ottawa on an adjacent area.

"Their Excellencies" Attend Performance of "Simba"

Their Excellencies, the Governor-General of Canada and Viscountess Willingdon, bestowed personal patronage on the Imperial Theatre, Ottawa, just prior to the holding of their annual state reception, in order to witness a performance of "Simba," the Martin Johnson African feature. This was the first time in some years that Canada's Viceroy had been a patron of the Imperial.

Franklin of Keith's Ottawa Adds Another Masterpiece

When J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, is not buying pictures — he is buying pictures of another sort. He has just added to his rapidly growing art collection by the purchase of a painting from a European Gallery.

F. D. Bouchard Honoured With Dinner

T. D. Bouchard of St. Hyacinthe, Quebec, member of the Quebec Legislature and Deputy Speaker of the Legislative Assembly, was the guest of honor at a dinner in Quebec City before his departure recently with Mrs. Bouchard and his daughter for Southern Europe where they are to enjoy an extended holiday. Mr. Bouchard is one of the leading moving picture theatre owners of the Province of Quebec and has been a leader in the Province of Quebec Theatre Owners Association. More than 400 fellow-members in the Quebec Legislature and others attended the demonstration.

Nolan Wires Three Of His Ottawa Theatres

P. J. Nolan, owner of three theatres in Ottawa, Ontario, pulled a surprise by introducing sound programs at the Rex Theatre, the house being fitted with the Western Electric equipment. The first synchronized feature was "The Patent Leather Kid," presented for three days to packed houses. The Avalon Theatre is also being wired by Mr. Nolan.

Gene Stone, a newcomer among Educational's group of comedy clowns, is featured in "Her Big Ben" and "Time To Expire," two new bright Cameo Comedies.

Rotsky Of Palace Gets First Canadian Talkie

The very first Canadian dialogue and sound film to be taken and presented in the Dominion was the reel showing the formal opening of the Quebec Legislature at Quebec City, the first showing of which took place at the Palace Theatre, Montreal, during the week of February 9. This "shot" registers Premier Taschereau of Quebec in delivering his address, his speech being in the French language. Manager George Rotsky obtained the exclusive first run of this special dialogue short and co-featured it with "In Old Arizona."

"Dawn" Returns with Sound at the Garrick, Winnipeg

The synchronization of the famous British film production, "Dawn," was effected by Manager D. E. L. Fisher of the Garrick Theatre, Winnipeg, Manitoba, for its return engagement at the Garrick. The much-discussed British feature had its first Canadian run at the Garrick in silent form some weeks ago but it was brought back with synchronization through the "Supertone" sound equipment at regular prices of 40 and 25 cents with fine result.

The fifth Mack Sennett all-talking comedy, "Broadway Blues," is scheduled for release early in March. Johnny Burke is starred with Andy Clyde.

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Round About the Studios

"Big Boy," Educational's clever five-year-old comedy star, has a fine comedy in "Ginger Snaps," described by many pre-view critics as his funniest fun vehicle this season. He appears as the youngster who strives to aid his grandmother in selling home-made cookies on the street.

Universal announces that Joseph Schildkraut has been given the star role in "The Devil," the Napoleonic play by Alfred Neumann, which Conrad Veidt was supposed to play. Paul Fejos will direct.

Tiffany-Stahl announce that they have in the course of filming a special production entitled "The Midway," with Joe E. Brown in the leading role. It will be directed by Albert Ray.

Karl Dane and Wade Boteler have been given supporting roles in William Haines' new M-G-M film, "The Gob," and are now on location at the San Diego marine base, where scenes with a government destroyer are being filmed by Ed Sedgwick, director of the picture.

Herman Manckiewicz, former newspaperman, who has been kept busy recently at Paramount's Hollywood studio titling pictures and writing dialogue for all-talking productions, has been signed to a new long-term contract by Paramount.

Kate Price and William Humphrey, both famous as members of the original Vitagraph Stock Company at the Brooklyn studios, are prominently cast in Cecil B. DeMille's spectacular melodrama, "The Godless Girl," which Pathe will release in sound-dialogue and silent editions on March 31st. Miss Price plays the prison matron in this Jeanie Macpherson story and Humphrey plays the principal of the high school attended by the young people, who are the central characters of the production.

Charles King and Bessie Love starring in Metro-Goldwyn-Mayer's "Broadway Melody." "Nuff Sed!"

"Thirst" is John Gilbert's next for Metro-Goldwyn-Mayer.

It will not be long before World Wide Pictures will be showing every spot of interest in Europe on the American screen. British International Pictures has just sent a company headed by Jameson Thomas, the British John Gilbert, to gay Nice to make the outdoor scenes for "Power Over Women" at that colorful spot.

Tiffany-Stahl announces that "Whispering Winds," a special singing and talking production, has been completed, with Patsy Ruth Miller, Malcolm McGregor and Eve Southern in the principal roles. It was directed by James Flood from a continuity by Jean Plannette.

Julia Faye was selected for the last of the four leading parts in "Dynamite," after more than fifty actresses had been tested for the role. Charles Bickford, Kay Johnson and Conrad Nagel have the other featured parts in this Cecil B. DeMille all-talking film.

Emil Jannings portrays the mayor of a village in the Swiss Alps in his new Paramount starring picture, "Betrayal."

Sir Hall Caine, whose prolific pen has been a delight for two generations, announced this week in Nice that he was done with writing and would spend the remainder of his days in quiet retirement. One of the last activities of Sir Hall was to go with Herbert Wilcox, the producer, and Norman Kerry, the star, to the Isle of Man and assist in the filming of "The Bondman." This production has been brought to America by World Wide Pictures.

Conrad Veidt is hurrying to Berlin to be present at the opening of "The Man Who Laughs" in the Universum Theatre there. The premiere was postponed in order to meet his convenience. Mr. Veidt has concluded his arrangements with Universal by making the first talking picture ever reproduced in two languages —"Erik the Great."

Tiffany-Stahl announces that the picture made with Ricardo Cortez, Claire Windsor, Montagu Love and Helen Jerome Eddy, has been titled "Midstream." This is a special dialogue production directed by James Flood.

Lon Chaney, in his new Metro-Goldwyn-Mayer vehicle, "Where East is East," will have to fight with a gorilla. At present he's busy feeding the big monkey, and playfully "wrestling" with him — so that the scene will be staged without hard feelings. He doesn't want a gorilla, about six times as strong as a man, to be unfriendly with him and perhaps bite him in the middle of his scene, he declares.

All sides of stage life are shown in "Close Harmony," which Paramount is producing as an all-dialogue picture. There are backstage scenes, and scenes taken from in front of the footlights. Several full vaudeville acts featuring Charles "Buddy" Rogers, Nancy Carroll, Jack Oakie, Richard "Skeets" Gallagher and Harry Green are shown.

Diane Ellis gave such a splendid performance in William Boyd's picture, "The Leatherneck," that Pathe has signed her to a contract to play important roles in a number of forthcoming productions. Miss Ellis, who is a striking blonde, was the only feminine member of the cast of the Boyd feature.

Europe once in a while reclaims her own. Lya De Putti, who came to America from Germany to star in pictures here, is sailing this month for London where she is to appear in "The Informer" for British International Pictures, with a probable release of the picture in America later by World Wide Pictures.

"Two Men and a Maid" will be the next special Tiffany-Stahl production with dialogue and synchronization, with Buster Collier and Alma Bennett in the principal roles, supported by Eddie Gribbon and George E. Stone. This was directed by George Archainbaud.

Raquel Torres appearing in "The Bridge of San Louis Rey," directed by Charles Brabin, and released through M-G-M.

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